

Each Time Add a Tone

I. Rhythmic Directing Game with 1 Tone (G)

Circle. Say “Icka bicka soda cracker, icka bicka boo. Icka bicka soda cracker, out goes you!” to distribute mallets. Play the rhythm of the choosing rhyme. Directing game: tremolo / common pulse or rhythm / accelerando, ritardando. Put one mallet instrument in the middle for free improvisation with 1 tone, choose player by saying the choosing rhyme.

II. Melody Guessing with 2 Tones (G A)

The teacher plays the rhythm of a well-known song with 2 tones on the mallet instrument (“Old MacDonald Had A Farm”, “We Will Rock You”, “They Don’t Care About Us”), the participants guess and present further examples.

III. Air Xylophone with 3 Tones (E G A)

The teacher plays 3 tones with many variants on the mallet instrument (forte / piano, fast / slow, in free meter / rhythmically structured, with different timbres) – the participants move according to the music. Then – in a circle – the teacher sings improvised melodies and follows with his mallets in the air – the participants imitate. The teacher plays on the Xylophone again, the participants echo his played motives by singing and playing “Air Xylophone”. Change rolls.

IV. Mirroring with 4 Tones (D E G A)

Half circle, mallets on the floor.

Echoing (body percussion) – result: snap – clap – slap – stomp – clap – slap – jump.

Mirror / contrast tasks (with mallets): the teacher plays in the air, participants imitate or make contrast.

Movement game in two rows (two mallet instruments are standing opposite to each other – rather close): two participants play mirror and contrast with 4 tones. In order to get the same music, the playing movements have to be done in opposite direction. Change places by playing the body percussion pattern.

V. Playing with 7 Tones (C D E F G A H)

Circle. While the participants play the body percussion pattern, the teacher plays a short melody with beginning and end on C in the same rhythm. Places are changed automatically. Variation: the melody ends on a random tone, but the next participant has to start his melody with the same tone.

VI. Music Listening □ 1-7 Tones

Each piece of music uses a different number of tones. The participants guess how many tones are used and which musical parameter is in focus: 1 tone – rhythm / 2 tones – timbre / 3 tones – form / 4 tones – harmony / 5 tones – dynamics / 7 tones – everything combined.

VII. Composing and concert

The participants compose a short piece of music with a liberate number of tones. All pieces are played to the audience without showing the instruments – the audience finds out how many tones they used.

Instrument researcher

I. Music Listening

The teacher plays (invisible for the participants) a sound scenario with many different styles of playing on an instrument. The participants collect and name the sounds and styles of playing. Further possibilities are decided together.

II. Decoding a Timbre Key

The teacher presents a score with the graphically notated musical sequence and in a separate key the styles of playing. Analyse of the score, the timbre key and the ways of notation. The participants listen to the piece again and the score.

III. Exploration of Styles of Playing and Creating of a Timbre Key

Everybody chooses an instrument and creates a timbre key with as many as different sounds as possible. Presentation.

IV. Question Composition

Work in pairs. Everybody composes a piece for the partner (thus everybody will be both once composer and once musician) based on the timbre key of the partner by first answering questions of the teacher and then integrating them into the piece:

--- How (with which style of playing) does the piece begin? How does the piece end?

--- How many parts does the piece have?

--- Is there a main motif?

--- Are there any rests or surprising interruptions?

--- Are there forte / piano parts? How can this be shown in the score?

--- Should different styles of playing sound at the same time? *Further questions are developed in the group.*

V. Concert